

UNIVERSITY OF TORONTO

FACULTY OF MUSIC

OPERA DEPARTMENT

# L'ORMINDO

*By Francesco Cavalli*

Realized by RAYMOND LEPPARD

English translation by GEOFFREY DUNN

MacMILLAN THEATRE

APRIL 12, 13, 14, 15, 1973 — 8:00 p.m.



THE OPERA DEPARTMENT

presents

# L'ORMINDO

*By Francesco Cavalli*

Realized by RAYMOND LEPPARD

Libretto by GIOVANNI FAUSTINI

English translation by GEOFFREY DUNN

*Conductor*

W. JAMES CRAIG

*Stage Director*

RICHARD PEARLMAN

*Designer*

BRIAN H. JACKSON

*Lighting Designer*

DAVID GRINSTEAD

*Choreography*

CHARLOTTE DeNEVE

*Assistant Conductor*

MICHAEL EVANS

## CAST IN ORDER OF APPEARANCE

ORMINDO, *Prince of Tunis*  
AMIDA, *Prince of Tremisene*  
NERILLO, *his page*  
SICLE, *Princess of Susio*  
MELIDE, *her waiting woman*  
ERICE, *her old nurse*  
ERISBE, *Queen of Marocco and Fez*  
MIRINDA, *her waiting woman*  
ARIADENO, *King of Marocco and Fez*  
OSMANO, *Captain of Ariadeno's forces*

*Lady in waiting to Erisbe*  
*Ariadeno's attendant*  
*Eunuchs*  
*Eros*

### April 12, 14

GLYN EVANS  
BRUCE KELLY  
ELEANOR JAMES  
MARION HARVEY  
JANET STUBBS  
BARNEY INGRAM JR.  
CAROL FORTE  
JILL PERT  
JOHN DODINGTON  
ROBERT VIGOD

CONSTANCE ADORNO  
MICHAEL WALKER  
BRIAN NASIMOK, ALLAN STEWART  
MICHAEL MEDGESSY

### April 13, 15

WOLFGANG OESTE  
JAMES ANDERSON  
LYNDA CULHAM  
DEBORAH JEANS  
DIANE LOEB  
BARNEY INGRAM JR.  
BARBARA CARTER  
ELEANOR JAMES  
JOHN DODINGTON  
GUILLERMO SILVA

*Fifteen minute intermission after Acts I & II.*



## ACT I

SCENE 1 — *The City of Fez, a street*

SCENE 2 — *The Royal Garden*

## ACT II

SCENE 1 — *The Palace*

SCENE 2 — *The Harbour*

## ACT III

SCENE 1 — *Another street in Fez*

SCENE 2 — *A cave outside the city walls*

SCENE 3 — *The Palace*

SCENE 4 — *The Prison*

## UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

### VIOLIN I

Edward LeCouffe \*\*  
Kathy Caswell  
Randi Schonning  
Bernard Dolan  
Anne Rys  
Ronald Sandrin

### VIOLIN II

Yoon Chang \*  
Jerry Weiss  
John Robinson  
Velma Ko  
Arturs Jansons  
Jeffery Wall

### VIOLA

Mikiko Kohjitani \*  
Susan Harris  
Phyllis Dankiw  
Kathy Rife

### VIOLONCELLO

Harold Clarkson, Continuo  
Alan Stellings \*  
Kristina Melnyk  
Myles Jordan

### DOUBLE BASS

Cary Takagaki, Continuo  
Joel Quarrington \*

### HARP

Elizabeth Volpe

### HARPSICHORD

Michael Evans

### ORGAN

Penny Speedie

Orchestra Manager: Martin Shaver

Librarian: Marcus Henninger

\*\* Concert Master

\* Principal

NEXT EVENT: Opera Department Production of *The Prisoners Play* (world premiere). Music by John Rea, Libretto by Paul Woodruff. Presented by the Faculty of Music and the Canadian Opera Junior Women's Committee. Conductor—Harvey Sachs, Director—John Leberg. Performances: Saturday, May 12, 1973, at 2 p.m. and 4 p.m. Other performances — May 14, 15, 16, 17, 18, 19 at 2 p.m. MacMillan Theatre.

## OPERA DEPARTMENT

Chairman, Ezra Schabas

### MUSIC STAFF

*Music Director* Ernesto Barbini  
*Head Coach-Conductor* W. James Craig  
*Vocal Coaches* George Brough  
Tibor Polgar, Michael Evans

### STAGE DIRECTORS

Richard Pearlman Herman Geiger-Torel  
Constance Fisher Heinar Piller

### TECHNICAL STAFF

*Director* Douglas Holder  
*Assistant* David Grinstead  
*Secretary* Carol Ann Muncaster  
*Make-up* Alexander Szlavnic

### ADMINISTRATIVE STAFF

*Department Secretary* Constance Fisher  
*Librarian* Bruce Kelly

## PRODUCTION STAFF

*Stage Manager* Frank Galle  
*Assistant Stage Manager* Helen Chomolok

### STAFF SUPERVISORS

*Technical Director* Douglas Holder  
*Set Construction* David Grinstead  
*Properties* Don Bennet  
*Scenic Art* George Schloegl  
*Wardrobe* Carol Anne Muncaster  
Margaret Peters  
Pauline Quarry  
*Electrics* David Grinstead

### STUDENT DEPARTMENT HEADS

*Set Construction* Fred Perruzza  
*Properties* Guy Gualtieri  
*Scenic Art* Simon Row  
*Electrics* Laurie Seto

### ASSISTED BY

Les Bishop  
John McLaughlin  
Robert Rippas  
Reg Richard  
Michel Arnoldi  
Yvan LaLiberté

## CREDITS

The Opera Department wishes to express its appreciation to the following for their assistance and co-operation:

|                                     |                                                   |                                   |
|-------------------------------------|---------------------------------------------------|-----------------------------------|
| Ontario Arts Council                | The McLean Foundation                             | J. Fuller Lighting                |
| Varsity Fund, University of Toronto | Canadian Opera Women's Committee (Toronto)        | National Ballet Company           |
| Malabar Costume House               | The Toronto Musician's Association and I.A.T.S.E. | Canadian Broadcasting Corporation |
| Canadian Opera Company              | Montreal Textile Company                          |                                   |



## A NOTE ON L'ORMINDO

by

CARL MOREY

In 1637 the Teatro di San Cassiano in Venice became the first theatre to admit the public to performances of opera; what had been the private diversion of princes was now the entertainment of the public. The relatively new *dramma per musica* spread quickly to other theatres throughout Italy and Europe, but nowhere was it as popular as at Venice, which for the next fifty years remained the undisputed centre of operatic composition. Among the distinguished composers who sustained and developed the Venetian operatic tradition, one of the most notable was Pier Francesco Cavalli (1602-1676).

At the age of fifteen Cavalli entered the Venetian basilica of San Marco as a singer under the *maestro di capella*, Claudio Monteverdi, the greatest of living composers and the composer of the first masterpieces of Venetian opera. Cavalli rose through the posts of first and second organist at San Marco to become *maestro di capella* in 1668. The posts at San Marco, though, were accolades for a distinguished musician of the city, for Cavalli's success was not in the service of the church but in the theatre. The first of his more than forty operas was produced in 1639 at the Teatro di San Cassiano, where *L'Ormindo* was given in 1644. With the death of Monteverdi in 1643, Cavalli assumed the position of the leading operatic composer, famous throughout Italy and other parts of Europe. The most celebrated testimony to his fame occurred in 1660 when, after the personal persuasion of Cardinal Mazarin, Cavalli went to Paris to participate in the wedding festivities of Louis XIV. His earlier work, *Serse*, was revised, and Cavalli wrote a new opera, *L'Ercole Amante*, which was first performed in the Hall of the Tuileries in 1662. He then returned to Venice where he continued to write operas until 1669. He now occupied the highest musical post at San Marco and he devoted his last years to religious music.

*L'Ormindo* is set in the city of Fez in North Africa. The princes Ormindo and Amida have come to assist King Ariadeno in his fight against Spanish invaders.

*Act I* — Ormindo has fallen in love with Erisbe, the young and beautiful wife of the aged King Ariadeno. Amida also is in love, but an exchange of portraits between the two princes reveals to them that their two beloveds are one and the same, Erisbe, wife of Ariadeno.

Amida has previously loved Sicile, Princess of Susio, but has abandoned her. She now comes in search of him, accompanied by her maid, Melide, and her old nurse, Erice, all of them disguised as Egyptians. Sicile, still in love with Amida, laments the desolation of her heart at his loss.

Erisbe remarks on her preference for young lovers and her dislike of having to obey her old husband. She frankly enjoys her double pleasure in Ormindo and Amida. When each man in turn confronts her with the discovery that she has proclaimed her love to both, she protests to each that she loves only him. When both confront her together, she tells them that both their effigies are carved in her heart.

*Act II* — The three "Egyptians" encounter Amida and Erisbe. Sicile tells their fortunes. As a first step in her plan to be reunited with Amida, she describes him as a traitor in love and urges Erisbe to give her heart to Ormindo. Erice then promises to help Amida regain Erisbe through magical intervention.

Ormindo has received orders to withdraw from the country. Erisbe determines to go with him.



Act III — Amida meets Erice at a cave outside the city. Erice raises up the "spirit" of Sicle. Amida repents his faithlessness and falls again in love with her. The "spirit", of course, is the real Sicle and she and Amida are happily reunited.

Ariadeno commands ships to be sent to capture Ormindo and Erisbe, only to be told by his captain, Osmano, that they are already taken. Ariadeno decrees that the young lovers shall die by poisoning.

Osmano, encouraged by Mirinda, decides to save Ormindo and Erisbe.

The lovers, seemingly betrayed by the God of Love, say farewell and drink the potion given them by Osmano. Touched by the sight of the dead lovers, Ariadeno regrets his angry decision. Osmano, however, has really given them a sleeping potion, and Ormindo and Erisbe awaken to be united by Ariadeno, who will retire and give them his kingdom. Amida and Sicle join Ormindo and Erisbe and, with Ariadeno, they all sing in praise of Love.

The librettist, Giovanni Faustini, wrote a play which at every level is dominated by the God of Love. The serious action of the drama is leavened with the comical and cynical but always relevant commentaries of the servants of the four main characters. Amida's page-boy, Nerillo, disparages love. "How clever is he who flies from woman's beauty"—precisely what his master does not do, trapped as he is by Erisbe's beauty, only to succumb again to Sicle's. Nerillo also begins the third act with a general assessment of the brazen amorous activity in Fez, where other men whom he does not even know offer to take him to dinner! In contemptuous contrast to Sicle's constancy, her nurse, Erice, sings in praise of inconstancy. In her younger days Erice "loved the act of loving, not the lover." Erisbe's maid, as might be expected, sees only folly in taking an elderly husband as Erisbe has done, and urges consideration of only young lovers.

However, Faustini allows the servants their full say only to show their errors of thinking, for in the larger development of the drama, frivolity and passion — the two trappings of Love which, one way or another the cynics seem to know most about — are replaced by sincerity and depth of feeling. Amida, captivated by Erisbe and false to his earlier vows to Sicle, when confronted by Sicle's spirit recognizes his loss of true love. Sicle's constancy, mocked as it is by Erice, nevertheless turns out to have been justified and brings happiness to both Sicle and Amida.

Love casts a darker shadow over Ormindo and Erisbe. Erisbe's attitude to her two princes is at first hardly more refined than that expounded by Erice. Yet her light-hearted pleasure, when put to the test of Ormindo's departure, turns to a steadfast declaration of abiding love, a condition which is put to the ultimate test of death. At their final recovery the mood is not one of gaiety so much as peaceful realization of the true power of Love.

The subtle complexities with which Faustini veined the obviousness of his drama are illuminated musically by Cavalli. The earliest music dramas had been basically declamatory in style in supposed imitation of classical Greek tragedy. Monteverdi had held in perfect balance the declamatory and the expressive lyrical elements, each flowing in and out of the other as befitted the moods and meanings of the text. Cavalli's generation gave increasing attention to the lyrical sections, as well-marked arias came to characterize their scores, but with Cavalli, particularly in *L'Ormindo*, the free flow of recitative and aria is still the rule. Cavalli shades the moods of the whole opera, ranging through the simple measured songs of the servants or the flippant opening song of Erisbe, to the sustained lyricism of Sicle's despair, or the darkening moment of the impending death of Ormindo and Erisbe. In the final moments the music sustains the sense of noble seriousness far removed from the levity which earlier had seemed the main motif of the opera.